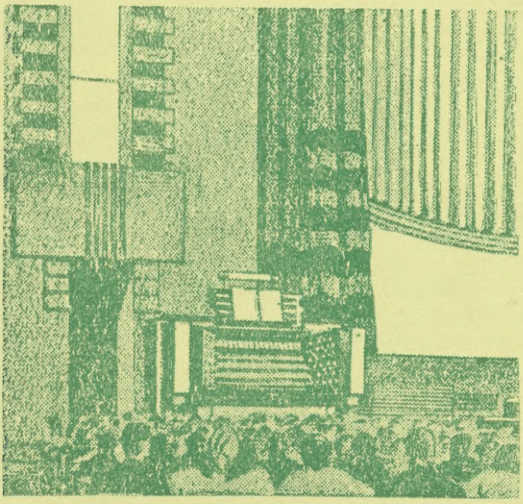
The Casavant Society of Toronto



Presents

SIR ERNEST MACMILLAN

Distinguished Canadian Organist

Assisted by

The Toronto Alumnae Girls' Choir

Under the Direction of Leslie R. Bell

FOUNDER MEMBERS

The late Sir Joseph Flavelle
Sir Ernest MacMillan
Lady Eaton
Lady Kemp
Mr. R. Y. Eaton
The late Mrs. W. W. Evans
Mr. D'Alton McLaughlin
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EATON AUDITORIUM

Saturday Evening, November 20th, 1943

at 8.15 o'clock

SIR ERNEST MACMILLAN

With Toronto Alumnae Girls' Choir, directed by Leslie R. Bell

Saturday Evening, November 20th

Programme

Choral No. 1, in E . . . . . *César Franck*

Beginning with a passage of rich harmonic texture, in which portions of the Choral proper are interspersed with connecting passages of meditative character, this work—one of Franck's latest and finest—develops from a quiet, thoughtful mood into one of burning religious exultation. The form is unusual but closely knit and, like most of Franck's music, essentially organistic in character.

Slow Movement from Trio Sonata No. 4 . . . . . *Bach*

Minuet from "Berenice" . . . . . *Handel*

Gavotte from "Semele" . . . . . *Handel*

Bach's Six Trio Sonatas, varied in atmosphere and mood, are the very embodiment of true organ style and present the music of interwoven lines in its most ideal form.

The two dance movements of Handel—one adapted from an opera and one from an oratorio—have unusual melodic charm and are thoroughly engaging in their simplicity.

Toccata . . . . . *Kriéger*

A brilliant and effective show piece of typically French character, by the organist of La Madeleine, Paris.

SIR ERNEST MACMILLAN

INTERMISSION

Populo Meus, Quid Feci Tibi? (Hear, O My People) . . *Vittoria*

Tomás Luis de Vittoria, a Spanish composer of the later sixteenth century, was one of the greatest of the contemporaries of Palestrina, and like him a writer of unaccompanied church music, then at its climax. The interesting antiphonal work, "Populo Meus" was sung partly in Latin and partly in Greek to meet the demands of both the Roman and Greek Orthodox churches.

Jesu, Joy of Man's Desiring . . . . . *Bach*

"Jesu, Joy of Man's Desiring" is probably the most familiar and beloved of all the great Bach chorales. It has been arranged in many forms for both vocal and instrumental performance. In the present version, the chorale extension, often played by the organ or by the oboe, is given to a group of soprano voices.

Follow Me Down to Carlow . . . . . *Irish Folk Tune*
(arranged by Fletcher)

Percy Fletcher's choral arrangements of British folk songs are always characterized by freshness and originality. Probably no one of them is more popular than this setting of a roguish Irish dance song which tells the story of country wedding.

Dark Valley . . . . . *Rittenhouse*
(arranged by Bell)

Charles Rittenhouse, supervisor of drama for the schools of Montreal, has written several spirituals. In his work, he has succeeded in achieving a sincerity of mood so often missed by imitators of negro music. "Dark Valley" was written for the Alumnae Singers and is heard in performance for the first time to-night.

Fog . . . . . *Sandburg-Stone*

"The fog comes on on little cat feet.
It sits looking over harbour and city
On silent haunches
And then moves on."

This little fragment of Carl Sandburg's is one of the gems of modern American poetry. In the musical setting an unusual pictorial effect is achieved by having a group of contraltos sing the words in recitative style against a choral background of consecutive fifths.

Suabian Folk Tune . . . . . arranged by Bell

This bright little melody is typical of the folk tunes so often heard in the Tyrol. In the present arrangement, an attempt has been made to imitate the sounds of an Alpine village band. The monotonous "zoom" of the bass fiddle is heard as an accompaniment to the yodelling of the town folk.

Loch Lomond . . . . . arranged by Roy

"The old tunes are the best." A fine Scottish melody is presented in a new arrangement which still retains all the simple beauty of the original.

Choral Transcription from "The Emperor Waltz" . . . . *Strauss*
(arranged by Bell)

In this free transcription of one of Strauss's finest waltzes, a familiar story is told. Two lovers, knowing too well that "love is fleeting as a gathered rose", resolve to live for the moment in the gaiety of the dance. The words are by Charles Rittenhouse.

TORONTO ALUMNAE GIRLS' CHOIR

Berceuse . . . . . *Vierne*

Caprice . . . . . *Guilmant*

The Reed Grown Waters . . . . . *Karg-Elert*

This is one of a series of "Seven Pastels" and suggests a rather desolate, marshy landscape under a grey sky. The sound of a cuckoo is heard in the distance. The music of Karg-Elert exploits admirably the colour resources of the modern organ.

Passacaglia and Fugue in C minor . . . . . *Bach*

Originally an old stately Spanish dance, the Passacaglia developed in the hands of Bach and other composers for the organ into one of the greatest of musical forms. The present work is built on a recurrent eight bar melody, enunciated at the beginning, and thereafter appearing usually in the bass. On this the composer builds a series of variations that develop increasing richness of texture and reach a climax of unsurpassed power. At this climax begins the Fugue which is based on the first four bars of the original theme accompanied by a counter-subject of strongly rhythmic character.

SIR ERNEST MACMILLAN

REMAINING RECITALS

CHARLES PEAKER, with Humberside Collegiate Choir, directed by Cecil Patterson.
Saturday Evening, January 29th.

QUENTIN MACLEAN, with New Toronto Girls' Choir, directed by Margaret Pearce.
Wednesday Evening, February 16th.

ALEXANDER SCHREINER, with Toronto Men Teachers' Choir, directed by Eldon Brethour. Wednesday Evening, March 15th.

CHARLES M. COURBOIN, with C.Y.O. Glee Club, directed by Rev. J. E. Ronan.
Wednesday Evening, April 26th.

Musicales Begin at 8.15 p.m.

The ALUMNAE SINGERS will be heard in the Eaton Auditorium on April 17th and 18th, 1944, in their own recital. This recital will be under the sponsorship of the Toronto East Medical Association in connection with the campaign for the new wing of the East General Hospital.